THE SHADOW KNOWS

TOSHIO
NAKANISHI
SUMMERSAULT
MARIA MOLES
HANIA RANI
JBERR TIBETAN
FREEDOM
CONCERTS

ISSUE FOUR

The Shadow Knows is a music fanzine published both online and as a limited print run, which you are currently holding. This is the fourth print issue.

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LIMITED PRINT RUN

Intro.....

Welcome to issue 4. It's a bit later than intended, but we made it! Unfortunately, this might be the final issue in print. We'll still publish online, and hope to relaunch the zine in some form again in the future, but this will be the last one for now. I've also reduced the print run to 50, so lucky you for getting a copy!

But what's in this issue? Issue 3 was filled with interviews, and this time there's more long reads for when you just want to sit down, put an album on, and read. But hey, there's interviews here as well!

Toshio Nakanishi

On the early career of Toshi, founding member of Plastics and Melon, who introduced the world to the sounds of Japanese New Wave before taking hip hop back to Tokyo and starting Major Force Records.

Summersault

The Summersault music festival was held over the summer of 1995/96 in Australia and has remained a highlight in the memories of all who were there. Stephen "Pav" Pavlovic founded the festival and has recently been celebrating it again with an art exhibition in Sydney. We spoke about his legacy, and that of Summersault.

Maria Moles

Australian percussionist Maria Moles give a career spanning interview and reveals the secret behind the creation of her recent album artwork.

Jberr

Jack Berryman is an Australian electronic musician, who has been sending their music out to the world under the name jberr. They discussed their latest project.

Hania Rani

The minimal pianist from Poland Hania Rani has become increasingly popular with each album release. As her latest album was being teased, we took a look at her career so far.

Free Tibet

Beginning in 1996, Tibetan Freedom Concerts were held around the world and the Free Tibet movement was promoted and followed by musicians and music fans alike. Tibet still isn't free, but the movement continues. We look back at the concerts, and to the future.

Toshio Nakanishi

Pictured Opposite: Toshio Nakanishi (1980). Photo by Peter Noble

Toshio Nakanishi, later known as Tycoon Tosh, or just Toshi, was a prolific Japanese musician who played in New Wave bands, helped bring hip hop to Japan, and spent time England working with Mo' Wax and Pussy Foot Records in groups such as UNKLE and Skylab. When Toshi died in 2016 he left behind a large catalogue of music recorded across several continents.

While he continued releasing music until his final years, Toshi's early work with his first group Plastics has remained a highlight for many who were fascinated by the colourful costumes and New Wave sound of their three albums. This is the story of that important early period between 1976-1988 when Toshio recorded with his two early groups Plastics and Melon.

Toshio Nakanishi was born January 13, 1956 in Japan and when he attended his first rock concert, Grand Funk Railroad, at 15, he was immediately blown away. "It was the first time I had ever heard such a loud volume…Grand Funk Railroad was great enough, but then Led Zeppelin came a year later and made Grand Funk look like The Monkees of hard rock," he later said.

Two years later he saw David Bowie on his Ziggy Stardust Tour, in a show that ended in a semi-riot when over enthusiastic fans caused Bowie and his entourage to take shelter in their dressing room.

Toshi bought a guitar and begun teaching himself to play, as he immersed himself in more of the music arriving from overseas, such as The Velvet Underground. He sought out their debut album after reading it recommended, but when he finally found a copy, he was puzzled.

"At first, I didn't think it was good, and *Heroin* sounded like there were cats jumping around on it. I didn't get it. I wanted them to have better sound quality," he said.

But the album, and those imperfections, made Toshio realise he could be a musician too.

After high school, Toshi worked as an illustrator for a magazine, and became friends with some likeminded creatives. Although he had already been in some short-lived bands, it wasn't until 1976 when things became serious. That year, Toshi met with friends Chica Sato, a stylist, and Hajime Tachibana, a graphic designer, at Harajuku's Café Leon where they decided to form a band, with Chica dubbing the group Plastics (sometimes written The Plastics).

This original lineup had Toshi and Hajime both playing guitar, Toshi and Chica on vocals, with Yasuhiko Fukuda on keyboard, Yoshiharu Fujioka on bass, and Asai Nobuo on drums, as well as some contributions from their friends and partners. The Plastics had their first performance at a fashion show in the Shibuya Seibu department store where Chica was a stylist, and played songs by Bryan Ferry, David Bowie, Connie Francis, and The Velvet Underground.

Initially the band played covers of rock and soul songs from the 60s, but in 1977 they heard The Sex Pistols' debut *Never Mind The Bollocks* which Toshi credited as giving him further encouragement to make his own music.

They also received support from David Bowie when he toured Japan again in 1977, as Toshio told *DE RIGUEUR* in 2012:

"…he asked us, "so what are you guys doing these days with Plastics?" Hajime said "oh we are playing your songs, *Be my wife, Always crashing in the same car*..." and Bowie replied "no, no, no, don't do that, you should write your own thing, they're not good songs." Bowie really pushed us to write our own songs. Don't copy me. It's not about always crashing in the same car!"

While Bowie, The Sex Pistols, and punk music were a major influence at the time, Toshi and his bandmembers were also listening to Kraftwerk, as he said in 2014:

"Hajime and I thought we should steer the band in the direction of something between the Sex Pistols and Kraftwerk. Probably something like Can. I found out later that Johnny Rotten was also a Can fan, but there was nobody else doing it at the time, so it felt fresh to us."

Plastics recorded a demo tape in 1977 of original songs, but they were still developing their sound, and in 1978 the group all went overseas allowing them to experience several different music scenes. Hajime visited LA and saw Devo, Toshi and Chica went to London and saw the English punk scene in-person, and Nobuo Asai also went to London where he saw The Ramones and was shocked when the crowd began throwing chairs around the room.

"These things brought about a big turning point in The Plastics," Toshi said. "We thought we could do it, so we started writing originals more seriously, and the first song that was completed was Hajime's riff for '*I am Plastic*'."

The Plastics' demo tape was being shared around at the time and was played on the Snakeman Show, a Japanese comedy radio program produced by Moichi Kuwahara. Unfortunately, the Plastics original lineup didn't last. After a performance where Asai was too drunk to see his cymbals or keep time, The Plastics fell apart.

Not to be discouraged, Toshi wanted to keep The Plastics going with Chica, Hajime, and himself,

Pictured: Plastics in Toronto, Canada September 1980. L-R: Toshio Nakanishi, Hajime Tachibana, Masahide Sakuma, Chica Sato, Takemi Shima. Photo by Peter Noble

as they considered a new direction for The Plastics.

Masahide Sakuma joined in 1978 on bass. He had already seen The Plastics play at a party and wanted to produce them, but then all of the band members had quit. Masahide auditioned as their new bass player with Hiroshi Oguchi on drums, and this new lineup lasted about three months and never performed on stage. When Hiroshi left, Masahide suggested they buy Roland CR-78 rhythm machines to use instead of a drummer, and he moved to synthesisers to better suit the sound The Plastics were moving towards. Shima Takemi then joined in October 1978 to program the CR-78's after Hajime saw him playing video games in an arcade and he was hired based on his dexterity.

The Plastics sang in a mixture of English and Japanese, wanting to emulate their heroes while retaining a connection to their home in Japan. Their sound continued to develop, incorporating punk and New Wave, and there are various live shows from between 1976-1979 which were recorded and show their development from a covers band to including more originals, and finding a new sound.

By 1979 they had recorded two originals *Copy* and *Too Much Information* and were looking for a record label to sell them to. Victor Entertainment in Japan were the first label to show interest, but at the same time a friend of the band had taken a tape to England with them where Jeff Travis, president of Rough Trade, heard it. Through this connection, *Copy / Too Much Information* was released as a single by Rough Trade in the UK as the bands debut.

Their debut album, *Welcome Plastics*, followed in 1980, and was released in Japan by Invitation, a sublabel of Victor. The album was recorded in two weeks in a studio in Ikejiri, using a similar set up to their live shows. Several songs on the album were covers, including *Welcome Plastics*, a cover of *Welcome Beatles*, a song which was played ahead of The Beatles Japanese Tour, but to anyone outside of Japan it was unlikely they would have realised, given how original the Plastics sounded.

The album sold well in Japan, and the band went on tour, as Toshi later recalled.

"When the first album came out, the tour started as usual. I don't remember it that well…it's the

same everywhere…Still there are some memorable gigs that have left an impression on me, like the school festival…When we arrived, it rained torrential rains, and the stage was either submerged in a sea of mud or washed away, so everything was cancelled in the end."

Following their local tour, The Plastics were invited overseas and performed a short tour in the USA, with shows in New York, San Francisco, and Los Angeles. After returning to Japan, Toshi began demoing their second album, and before long they were in the US again on their second tour there.

Back in 1979, Hajime had designed the tour booklet and poster for Talking Heads Japan tour, and David Byrne was given a demo tape The Plastics had recorded. That tape was shared with the B-52s who asked The Plastics to support their Japan tour, and they were signed to the B-52's management. Then when The Plastics returned to the US in 1980, they supported the B-52s and Talking Heads.

In America the press likened them to "Americans imitating Japanese imitating Americans," and during a later tour of Europe, *NME* praised their sound, writing, "They acknowledge the influence of foreign music, but they absorb it flexibly. Sometimes it sounds fresher and more unique than British record"

Thanks to their connections with Talking Heads and B52s, The Plastics were heard by Island Records in the US who gave them a deal to record an album in the Bahamas featuring new versions of songs from their two previous albums.

Masahide Sakuma had also been helping develop Roland's TR-808 drum machine at the time, and brought one to the recording session. Their producer Alex Sadkin was impressed by the 808 and pushed for the band to use more synths and electronic instruments, but Hajime dismissed the idea telling him, "We don't really want to make an album like *Star Wars*."

Because the new album was made up of old songs, the recording sessions went quickly and most songs only needed one or two takes. Toshi became bored as they ran out of things to do, and the band returned to Japan for a tour as they waited for the album's release.

The new album, *Welcome Back* (also released under the title *Plastics*), was released in March 1981 and was followed by a European and US tour. A second US album (fourth in Japan) was meant to be recorded in November, but didn't happen as there were disagreements in where to go with their sound.

In interviews from the time, The Plastics spoke openly about being tired of the songs they were promoting and their interest in trying something new for their next album. Toshi said,
"By the end of the third US tour. I was suffering from burnout. Same song every night. I got tired of playing like that, so I tried to change it a little every night."

Hajime didn't agree with improvisation during their lives sets, and Toshi became frustrated. He was listening to Afro-Funk and music like Fela Kuti, and was tired of the Plastics "Techno Pop" label. Toshi wanted to embrace some of these new influences, but Hajime didn't want to explore those genres.

Plastics performing live at The Edge, Toronto, Canada, September 1980.

Photos by Peter Noble

As Toshi wrote new songs, they were rejected by The Plastics, so he decided to start a new group: Melon. He later said he'd hoped they might each release solo albums before reforming, but this didn't happen, and *Welcome Back* became The Plastics final album.

Back in New York in 1981, Toshi and Chica played with a series of session musicians, experimenting with a more funk influence to their previous sound. They spent a night recording two tracks, *Famous Last Words* and *Honeydew*, with Adrian Belew and Steve Scales from Talking Heads, Cindy Wilson, Kate Pierson, and Keith Strickland of the B-52's, and Ernie Brooks from The Modern Lovers, alongside Toshi and Chica. The songs appeared that October on a Snakeman Show compilation alongside a song by The Crap Heads, another band credited to Toshio, Chica, Hajime, Haruomi Hosono, and Yukihiro Takahashi. It would be their sole release under this name.

Toshi was happy with his new band Melon in New York, when Hajime called him and said to come back to Japan as they were going to record a fourth Plastics album. Toshi returned to Tokyo and began rehearsing new songs with Hajime, Masahide Sakuma, and Doug Bourne joining on drums. The songs were later described as "Prog-like" but there were problems over the group's direction.

After an unsuccessful rehearsal, the band met at a coffee shop and Hajime announced he wanted to end Plastics. He had been learning saxophone and was more interested in classical and jazz music, which would be heard on his debut solo album *H*, released in 1982. Masahide was also more interested in producing records, and although Island wanted another Plastics album, and another US tour was already being planned, the band broke up.

With Plastics over (again), Melon received a budget to record their debut album in New York. The *Do You Like Japan?* sessions began in April 1982 with Haruomi Hosono on bass on three songs, Yukihiro Takahashi on drums, and Masami Tsuchiya on guitar, among other guests.

During the recording, Toshi and the album's producer Moichi Kuwahara heard Africa Bambaataa's *Planet Rock* and other hip hop acts. Taking this influence, the sound of scratching was included near the end of *O.D. (Optimistic Depression)*. But rather than use vinyl, they rubbed the tape reel back and forth instead. They also watched Bambaataa live and were impressed with his breakdancers, and included them in Melon's videos for two songs, *Don't Worry About After Death* and *Final News*. The videos were intended to be part of a Snakeman Show film project which was otherwise abandoned.

"When I came back to Japan I talked about breakdancing, but no one understood, and then Rock Steady Crew came to Japan, after the release of *Wild Style* [in 1983]. That film was like an education…that's how hip-hop started in Tokyo," Toshi said.

After *Do You Like Japan?* was released in November 1982, Melon returned to Japan for live performances and recorded two more songs (*PJ* and *Eddie Spaghetti*) before Percy Jones and Douglas Bowne left and Toshi needed to find new bandmembers again.

Gota Yashiki stepped in on drums, and Toshi formed a new band Watermelon (sometimes written Water Melon), after he heard songs by Les Baxter and Martin Denny in the exotica genre and wanted to try making his own. Both Watermelon and Melon had a residency at a new club named

Chica Sato and Toshio Nakanishi, artwork from Melon's Do You Like Japan? (1982)

Pithecan, which also featured the Snakeman Show and other groups. An album *Pithecan Thropus Erectus* was released in 1983, and features songs by Melon and Water Melon with short comedy skits from the Snakeman Show. It was recorded over two days at the club.

Pithecan also hosted international guests, and when the movie *Wild Style* arrived in Japan in 1983, several artists and musicians connected to the film arrived as part of a tour. Toshi was able to meet Fab Five Freddy, Futura, Lady Pink, and the Rock Steady Crew, and several of them played at Pithecan too.

Hip hop had truly arrived in Japan at this point, and in 1983 Toshi also released a solo album called *Homework* which saw him completely embrace the genre. The album is also notable for featuring scratching from Hiroshi Fujirwara, which is said to be the first recorded vinyl scratch in Japan.

Toshi used collage techniques to create the album, layering several sampled records over one another using a Fostex X-15 4-track tape recorder. He later explained his process in 1984, noting it was simple to do, but came down to whether or not you could afford the equipment.

"In short, even people who can't play an instrument can become a musician if they are good at collage…you can use a double cassette tape recorder to easily piece together completely different sources…it's pretty easy to get a model with a pause button that makes it easier to get up and go, and stick parts of cassettes, records, etc. together as you think of it...The accumulation of such good ideas becomes the base for producing masterpieces."

Toshi's songs, from Plastics to his later solo work, often dealt with his uneasiness around nuclear power, and his *Homework* album was packaged in a lead material able to block radioactivity, expressing his anti-nuclear stance, with the idea being the music inside would be protected from potential radioactivity.

Homework was released as a cassette tape by *Tra*, a Japanese magazine which contained a cassette of music with each issue, and was distributed through bookstores. The Winter 1982 issue had also included a tape with five songs by De Melon, another Melon spinoff, and featured an experiment with stereo channels, as Toshi explained in the magazine.

"What I tried to do with this song was to think about left and right completely separately and create double music. As a result, you can hear Talking Heads-like funk on the right channel and Moro and Yuzo Kayama's Shonan Sound on the left channel. It should be noted that by adjusting the balance of the audio system according to the listener's preference, either the left or the right can be heard, or even if the left and right are output at the same time, the sound can be heard properly."

1983 saw Melon evolve as they became four-piece, with Toshi, Chica, Gota, and Masayuki Kudo, a DJ who had been roadie during the Watermelon shows at Pithecan. The new lineup released their first song together, *Serious Japanese* in 1985, and performed the song on Japanese TV and across the UK under black light, with the band wearing fluorescent paint. Toshi later reflected in 2005, "I didn't think of it that way at the time, but when I listen to it now, this single is all electro. Visually, it was inspired by Blade Runner, Mad Max, Dune, Sand Planet, etc. Virgin liked the sound and it was released…[as a] One single deal."

After receiving a budget to record a new Melon album, Toshi and Chica moved to London to start. They had requested Trevor Horn to produce, but he was too busy, and their next choice, JJ from Art of Noise, was also too busy, but JJ's assistant engineer Nick Froome was available and was given the job.

Hip hop had come to London, with Def Jam artists LL Cool J, Beastie Boys, and Run DMC all touring while Melon were recording their album *Deep Cut*, and Nellie Hooper and Milo Johnson from The Wild Bunch were around too, as Toshi later said.

"I think Deep Cut didn't do well in London. However, Melon was quite early as a hip-hop made in UK... During the recording of *Deep Cut*, Nelly, Milo, and Jazzy (B) often came to the studio to hang out. They said, you can incorporate anything. '*Time Enough For Love*' is about Prince, and it's certainly an album that incorporates everything from Prince to Michael Jackson to Hawaiian."

Deep Cut was enjoyed by *I-D Magazine* who claimed "their spot the beat LP...is constructed from more 'hot' parts than an Arthur Daley Meccano set", and it's worth noting the album contained several uncleared samples which were removed or replaced when *Deep Cut* was later re-released.

Hard Core Hawaiian was released as a single and features a Def Jam remix, thanks to a connection from Toshi's Plastic days. While recording Deep Cut, Toshi had to leave England to extend his VISA and went to New York, where he visited the Def Jam Records offices. While there he met with The Plastics ex-road manager Steve Lablovski who was now head chief, and through this connection Melon's *Hardcore Hawaii* 12" secured a rare Def Jam remix.

When *Deep Cut* was completed, Melon performed a showcase at The Astoria and Hiroshi Fujiwara and Takagi Kan came to cover it for their *Last Orgy* magazine column. The launch was held 24 January 1987, and was panned by *NME* and *Melody Maker* magazines.

Inspired by what he had seen during the Def Jam tours, Toshi decided to tour the album without a band, using two turntables and microphones. He had their label press records of the album without their vocals, so they could use the instrumentals, and Melon embarked on their Wheels of Steel Tour in Japan.

With no instruments on stage, Melon's drummer Gota felt he had nothing to do, and when Toshi begun creating a demo tape for a planned follow up album, Gota left the group. At the same time, Chica wasn't interested in the hip hop angle Toshi was following, so Melon broke up. *Deep Cut* was their final album, though in 1992 *Deep Cut Remix* was released featuring a collection of remixes of the album.

This decision to end Melon led to the formation of Major Force, a new record label specialising in Japanese hip hop, set up by Toshi, Kudo, Hiroshi Fujiwara, and Takagi Kan. The label's third release was Tycoon To$h & Terminator Troops' *Copy '88*, a rapped update to The Plastics *Copy*. The label became the home of Toshi's other experiments too, like the clubby *Tribe Of Love* by Sexy T.K.O. and Water Melon's comeback album *Out Of Body Experience*, which saw Toshi and Kudo embrace what had become known as Trip Hop.

At the beginning of the 90s, Toshi and Kudo moved back to London and released music on

Pictured L-R: Love T.K.O. - Tongue In Your Ear (1993) and Various - Fish Smell Like Cat (1997)

Toshi continued to illustrate his releases, including those on Pussyfoot and Mo' Wax.

two labels in the middle of the Trip Hop genre, Mo' Wax and Pussyfoot. Their contributions as part of UNKE, Major Force West, Skylab, and other projects, are significant highlights in their discographies, though both labels closed in 2002 and their catalogues spent the next two decades mostly out of print.

After spending so much time overseas, Toshi returned to Japan again and continued to release music prolifically, often as ambitious solo albums. In 2013 he published his autobiography *The Rise and Fall of Plastics, Melon, and Major Force*, which features small anecdotes from several of his friends and collaborators, including Chica who wrote "he was too ahead of his time as a pioneer, a little out of step with the times, and I think that no one has been able to appreciate him properly."

Plastics reformed several times, firstly in 1988 for a brief tour, and then later in 2007. This second reunion didn't feature Chica as she had retired from music and was working in fashion in London. Instead Toshi, Hajime, and Masahide were joined by Gota, with Plastics featuring a live drummer for the first time since their early formation. A recording of the performance was released as the album *Dr. VoBG* in 2009 as the band celebrated 30 years since their debut single was released. Continuing the celebrations, all of their albums were added to iTunes, and a third reunion was held in 2010 with the same lineup as 2007.

All three Plastics albums were reissued as deluxe CDs in 2016 with bonus discs including live recordings from shows in 1976, 1980, and the 1988 reunion. An album titled *A* was also released in 2018, with a recording from the 2016 reunion show, and their early demo tape from 1977 was finally released as a bonus CD with Toshi's autobiography. Both Melon albums were also reissued in 2005 with bonus tracks, alongside a compilation titled *Shinjuku Bladerunner* that collects several non-album tracks. A final compilation, titled *Ripe* (but also sometimes listed as *Full Grown*), collected early demos and live recordings from 1981-87.

Toshi was diagnosed with cancer in September 2016. To help pay for his treatment, he ran a fundraising campaign called God Save The Tosh! and prepared a new single covering T.REX's *Children of the Revolution*, renaming it *Children of Radiation*. Unfortunately, the single became a posthumous release as Toshio Nakanishi died in February 2017. •

The Summersault music festival has remained a highlight in the memories of all who were there (and some who weren't). It featured Beck, Beastie Boys, Bikini Kill, DJ Shadow, Foo Fighters, and more. An art exhibition accompanied the tour, and so did several musicians from English trip hop label Mo' Wax, with their DJs performing side shows alongside the main festival events.

Founded by music promoter Stephen "Pav" Pavlovic, Summersault is currently being celebrated again as part of the Unpopular exhibition at Powerhouse Museum in Sydney, Australia. The exhibition features posters from the many shows Pav brought to Australia, video footage from Summersault, and artworks from the aforementioned exhibition.

Near the end of 2022, I spoke to Pav about his legacy, and that of Summersault.

Pictured Above L-R: Money Mark, Pav, with Beastie Boys' Mike D and MCA at Summersault Perth. Photograph by Sophie Howarth. Pictured opposite: A cropped poster for Summersault (1995)

Stephen "Pav" Pavlovic brought Nirvana to Australia right when their *Nevermind* album reached #1 on the US Chart in 1992. The band performed at the first Big Day Out festival in Sydney, and it helped secure Pav's name as a promoter who could secure important international acts. Over the next few years Pav worked closely with the Big Day Out, and in 1995, the then 29 year old Pav decided to start his own summer festival called Summersault, which would run in competition with the Big Day Out.

"Just to wind it back a bit, after I did Nirvana, the next tour I did was the Beastie Boys," Pav said. "We got along really well and I'd spend time visiting them in LA afterwards. There was kind of a crew of these bands that were all connected through their management. Sonic Youth, Beck, and Foo Fighters were all sort of under the same family as the Beasties, so we spent a lot of time together. Then through the Beastie Boys, I met the Mo' Wax crew, James Lavelle, DJ Shadow and everyone."

"So after the Beastie's tour I was feeling a bit disgruntled with the Big Day Out and wanted to do something laser focused in terms of the type of bands, and not having 100 different stages. We wanted to do something more focused across two stages so you could see every band on the bill."

At the time the Big Day Out had grown to include the Boiler Room, an area for electronic music squished between stages with rock bands. People had to decide between one genre or the other, and while it allowed many to discover new music, it made it impossible to enjoy both. So for Summersault, Pav wanted to try something different and came up with the idea of a series of festival afterparties featuring artists from Mo' Wax Records.

Pictured L-R: Charlie Dark, James Lavelle, Money Mark, and DJ Shadow at Summersault. Photograph by Sophie Howarth

“We were obsessed with Mo’ Wax and those records James Lavelle was putting out,” Pav said. “So, it was natural to get them involved and put on Mo’ Wax nights for people to experience the clubbier side of things, but in a good environment, and not between other stages.”

As the plan for Summersault developed, Pav called the Beastie Boys to book them in, and the rest of the festival lineup started to fall into place thanks to their close connections. Because everyone knew each other in some way, Pav said it felt more like planning a holiday camp for a group of friends.

Other ideas included hosting a film festival, art exhibition, and skateboarding demonstrations to tour alongside the Summersault festival, most of which would come together.

At the time, Pav had been reading Juxtapose magazine, where he read articles by Aaron Rose, a curator who ran The Alleged Gallery in New York. Rose opened the gallery in 1992 and hosted exhibitions of emerging artists like Mike Mills, Phil Frost, and Mark Gonzales. There was a strong connection between skateboarding and street art in the gallery, and this appealed to people outside of New York too.

“My life was changing,’ Pav said. “I could find creativity in food, clothing, books, and I wanted Summersault to be a reflection of all the things we were into, not just one thing. Not just rock music. So I reached out to Aaron, and I wasn’t really aware, but he already had a connection with the guys from Mo’ Wax so we tried to do something that was touching all these points of our world.”

Mo' Wax had sponsored a London art exhibition called Dysfunctional in August 1995 curated by Aaron Rose. It featured work by the aforementioned Mike Mills, Phil Frost, Mark Gonzalez, and others, with many of the same artists then featured in the Summersault exhibition.

The idea was to take over the city. Summersault would run in the day, the Mo' Wax nights would run in the evenings, and art exhibitions and film festivals could run alongside. Unfortunately, either due to time or money, some of those ideas didn't quite make the cut. Summersault toured nationally, but the art exhibitions were only held in two cities, Sydney and Melbourne, while the film festival idea never quite got off the ground.

At the time, Pav didn't think of these ideas as particularly ground breaking. He'd spent his career putting on the shows he wanted to see, so why not have a music festival with art exhibitions? But in 2022, as he began reflecting on Summersault, he realised it had been different.

"Recently I've been doing these oral histories of the Unpopular exhibition, and Mike and Adam of the Beastie's were like, you were kind of a little bit ahead of your time. It wasn't really happening that much yet, where festivals were more sort of a broader cultural statement, rather than just the music statement," he said.

"I found festivals at that time to be like a clusterfuck of all this stuff happening over several hours in one space. I found it hard to concentrate. I couldn't absorb everything. It was just over and done."

Bands have also reflected positively on their Summersault experience. Kathleen Hanna played with her band Bikini Kill and met Adam Horowitz aka Adrock of the Beastie Boys. They've been together ever since. Many have spoken about how they were all treated as equals. They all had nice hotels, nice food, and were paid fairly, whereas some of the bands had been used to sleeping on couches when touring.

Andy Holmes, who worked for Mo' Wax at the time said, "[Pav] and his crew at Golden Sounds did everything to keep the bands and public happy. Tickets were cheap, venues had every facility and the organisation was tight. This was a lesson in what could happen when people who give a fuck get hold of the wheel. It would be good to see it happen more often."

Alongside the bands and art exhibitions, Summersault also featured skateboarding demos with American pro skaters Ed Templeton and Tommy Guerrero demoing alongside locals from Kwala Skateboards. As an aside, Guerrero later released music on Mo' Wax featuring artwork by fellow skateboarder Mark Gonzales, who had artwork in Summersault's art touring exhibition and would also team with Mo' Wax on other projects later. Guerrero was discovered by Andy Holmes, who also skated and worked for Mo' Wax. Seemingly everyone at Summersault was connected somehow or would be in the future.

Around 50,000 people attended Summersault across the five shows, which visited Melbourne, Sydney, Gold Coast, Adelaide, and Perth. The largest crowds attended Sydney's New Year's Eve concert, with around 18,000 people in attendance. The New Year was brought in with all of the tour's bands trying to remember the words to *Auld Lang Syne* (no one did), and *We Are The World*,

before the Beastie Boys performed *Sure Shot* and *Sabotage* to close the night out.

In Perth, 10-12,000 people attended the show in 37-degree heat. American punk's Jawbreaker handed out water to the crowd during their set, and Dave Grohl reminded everyone to wear sunscreen.

Stall holders sold merch, solicited petitions and handed out literature for causes like the Free Tibet movement, while food like vegan kebabs and hot dogs were available to buy too. In Melbourne, *The Age*'s Andrew Masterson wrote in praise not just of the music, but also the festival management, as bands performed with only minutes between sets, food and drink were plentiful, and security non-confrontational.

Each show on the tour featured the same international acts, Beastie Boys, Sonic Youth, Foo Fighters, Beck, Pavement, The Amps, Jawbreaker, Bikini Kill, and Rancid, alongside locals like Gerling, Caustic Soda, and Jebediah. Many of the bands were still at the early stages of their career, with locals Jebediah releasing their debut album in 1997, and Gerling releasing theirs in 1998. American musician Beck had released albums, but was widely unknown in Australia at the time. Performing solo with a guitar and harmonica, one reporter who saw him in Sydney initially thought the performance was a sound check. But Beck won over many fans with his mix of blues, folk, and hip hop, and when his next album *Odelay* released in mid-1996 it reached #20 in Australia's album chart, and did even better in the US and Europe.

Thanks to the two-stage setup, fans could move between the two and seamlessly see all of the acts. But while the bands appeared in each city, the art show, Culture Is Our Business, only visited Sydney and Melbourne. One unhappy fan from the Gold Coast complained at the time, "What excuse could the promoters possibly have for neglecting us? If anything, aren't we more in need of a dose of Culture than those snotty Southerners?"

Culture Is Our Business included work from twenty artists who at the time were making their name through work on album covers, skateboard graphics, film, advertising, or graffiti. Aaron Rose said at the time, he hoped the exhibition would provide a "cohesive overview of what is happening within visual culture in 1995."

The Melbourne and Sydney shows were held around the same time, so featured different artworks for the artists. Melbourne ran December 29 - January 7 at Centre for Contemporary Photography, and Sydney ran January 1-8 at First Draft.

Of the many artists included, some names stand out, with people like Spike Jonze becoming more well known in the mainstream by the end of the decade. Larry Clark was possibly the most familiar name at the time, as his controversial feature film *Kids* had just been released and was in local cinemas as Summersault began. For the exhibition, Clark's photography from the film set were shown.

Spike Jonze was best known at the time for directing music videos like the Beastie Boys' *Sabotage*, but for this exhibition his photographs were shown.

Another name that stands out is Tamara Davis who had just directed the Adam Sandler comedy *Billy*

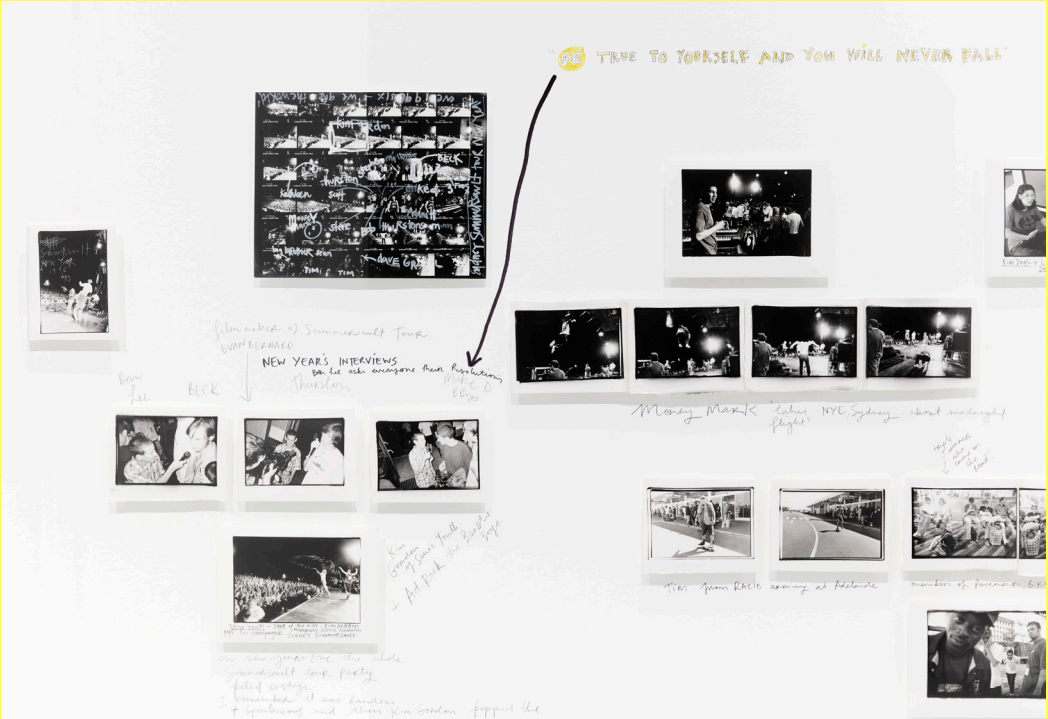
Pictured: Culture Is Our Business exhibition. Possibly MCA on far left. Pictured over: Photographs from the Unpopular exhibition at Powerhouse Museum, Sydney, Australia (2022)

Madison. A year earlier in 1994 Davis had released her short documentary *No Alternative Girls* featuring interviews with musicians Kim Gordon, Courtney Love, and Kathleen Hanna, among others. The film focused on the riot grrrl music scene of the time, and was shown in Australia as part of Culture Is Our Business.

Summersault was held December 29 1995 - January 7 1996 and its rival the Big Day Out was held January 19 – February 4 1996. Although the two didn't compete directly in terms of timeslots, the Big Day Out had tried to book some of the same bands. According to *The Age* at the time, Rage Against The Machine had agreed to do Summersault but then switched to Big Day Out. Perhaps trying to outdo each other, both festivals lost money, and the following year neither returned. At the time there were rumours about possible lineups for Summersault 1997, but Pav said the festival had been planned as a one off.

Although he continued promoting bands over the next few years, Pav realised his heart wasn't in it anymore and was looking for the next step in his career when he was sent a demo tape of The Avalanches. Pav started Modular Records and released The Avalanches *Since I Left You*, one of the most beautiful and perfect albums ever created.

Now, Pav is looking back at Summersault and his time as a promoter again. His Unpopular exhibition is running at Powerhouse Museum in Sydney, Australia until June 2023, which features posters from the many tours Pav brought to Australia, including many from the Beastie Boys, and of course Summersault. There's artwork from the Culture Is Our Business exhibition, a hilarious



video of a young Ben Lee interviewing Sonic Youth and the Beastie Boys during Summersault, and a massive video installation featuring footage from the festival with a sound piece by Warren Ellis.

The Summersault festival was recorded, and some footage has made its way to YouTube over the years but the rest remains unreleased. There were three 16mm cameras which captured the entire Sydney festival and parts of the Gold Coast, and this footage has been edited into the installation.

“Julian Klincewicz has done this three-screen, multi-channel installation with all of it, and it looks fucking epic,” Pav said. “Warren Ellis from The Dirty Three composed a track for it. I didn’t want any of the band’s music because there’ll be just too much competing for the sounds. I wanted something that was a counterpoint to the music, because there’s enough going on visually. I think it was stunning. It’s a beautiful piece of work, and I feel like it’s a really nice representation of a time that doesn’t really exist anymore.”

The video moves between layered images of crowds moshing, to recognisable bands playing on stage. There’s the infamous moment when all the bands gathered to bring in the new year on stage alongside long stretches of abstract colour and film grain. The sound design truly separates you from the idea of witnessing a rock concert, and although I would have loved to watch the sets from the Beastie Boys or DJ Shadow, this is understandably more engaging in a gallery space where the audience is more accepting of an artwork of this nature.

For those unable to make it to Sydney, a book is planning for release this year and will feature extracts from the oral histories Pav recorded with the many musicians who were part of Summersault. •

MariaMoles

Pictured Opposite: Maria Moles photographed by Keelan O'Hehir

Maria Moles is an Australia percussionist who released her latest album For Leolanda in early 2022. Her music has been released by labels Room40 and Nice Music, and is also available on Bandcamp.

In our previous issue, while interviewing Zeb and Jaxon from the label Garden, Jaxon had been telling me about an amazing percussionist who was playing at his venue Static Open that evening. It was Maria Moles. Unfortunately, I couldn't make the gig, but after checking out Maria's Bandcamp page I was intrigued. Her music mixes drone, drums, synths, and improvisation to create a collection of work filled with unexpected moments. Her album For Leolanda, released by Room40, opens with a sparse drone track before switching to a percussive jam. I decided to reach out to learn more about her work. We caught up late 2022.

I saw you're in a few bands alongside your solo stuff. How did you get started making music?
So, I started playing piano from a young age and started getting lessons when I was six, I think. My older brother played as well so we would play a lot together as a duo, and I kind of saw him as like my mentor as he's six years older and he influenced me a lot.

He was really into Philip Glass and Steve Reich, those kind of minimalist composers, but then also Kronos Quartet and a bunch of Australian composers he really liked. One was named Colin Love, who lives in Tassie, which is where I grew up, and another was called Matthew Hindson.

It wasn't until high school that I wanted to learn a second instrument. I remember at the time, if you wanted to go to the conservatory, you had to learn a second instrument so I tried a bunch but they didn't really work out until I tried drums. That would have been when I was 14 or 15 and I started playing drums in rock bands, you know, high school bands.

I was still playing piano, and getting lessons, and I did that up until Year 12 but then I found that I wasn't really as enthused by piano anymore and I just really wanted to try and get better at the drums. I was getting into jazz more and one of my teachers suggested improvising, just playing without any rules, and that idea was really interesting to me. Then I studied at the VCA because I knew that they had a focus on more improvised music, rather than just straight jazz. I met a lot of great people there to play with and explore different ideas, because I still love playing in bands. But I just feel like, as a creative musician, improvising is just such a good way of developing my practice and just playing in a totally different way that doesn't have the all the rules that music can have when you're playing in a band.

I first heard you through some live footage taken at one of your gigs, and you were kind of rocking out on the drumkit, and then I listened to your album and the first track is ambient. So how did the ambient stuff come in? Was that something you'd always been interested in as well or did that come later at the VCA?

I guess I've always really loved music that is very slow building and draws you in, like The Necks. When I make music, especially when I'm playing the synth and using electronics as part of the music, I'm often drawn to making sounds that are very sparse and droning and slow building, that kind of undergo subtle transformations as the music develops. There's something about that that I really love in making music, and with that album in particular, that was in lockdown, and I think I just needed that kind of music.

It seems like there's lots of beautiful music that has come from that period. Maybe just because, as cheesy as it sounds, I think that music was really therapeutic for me to have during those moments, especially during that time, because I was living in this tiny apartment, a two bedroom apartment, with my partner and another housemate and it was just so cramped. I think those times were like my solo time where I could just create, and I found that really nourishing and healing during that time. I think that's the other reason why when you listen to it, it is quiet, ambient, and calming.

Yeah, the first track is ambient, and then the second track wakes you up. That second track is kind of what I expected from a 'percussionist album'. But it's still full of unexpected moments.
Well, I really love doing that sort of thing. Especially because the drums are an instrument where you really can play with those dynamics. Building up to something, implying something, but then going somewhere drastically different. I think you can do that on the drums because of just the way that the instrument is and that attack of the instrument.

Speaking of the tone, on the album's first track Riverbend, are they sine tones you've harmonised?
It was a bunch of different things. One of them was a synth that I really love, a Yamaha CS. They have these reface synths that are just like, tiny versions of all their classic synths. I use that a bunch on the album. Then there's melodica on it as well, and I think I put effects through the melodica, and then it's a Wurly that I'm playing the melody on…I think?

Well, it was two years ago now! Is that weird to record something in 2020 and not have it come out until 2022? Did you have to sit with it for quite a while?
I did. But it wasn't really a difficult process. I sat with it, but it was kind of nice knowing that you don't have to rush or anything. The strangest thing about it was that I haven't really performed the tracks live. Because I wrote the album not really thinking about playing live because it was lockdown. Then when the album came out, it's kind of a blur, but we were in lockdown when I released it, then gigs started happening and I just didn't have a set together. Now, that everything's back open again, I'm just kind of playing improvised solo drum sets again. Sometimes I get a little bit like, ah, I put that out and I should be performing it live. But there aren't really any rules, like people can listen to it and it's just another path or another aspect of my music making.

Have you thought about putting out a live album to kind of complement the fact you're playing different things live?
Maybe. I have thought about it. I'd love to do a solo drum album.

Pictured: Maria Moles - For Leolanda (2022)

With your artwork, who did the artwork for your recent releases?
The first one is by Adam Bragg, who is a graphic designer in Canberra. He did the artwork for a band named Tangents that I really liked, and I just loved his stuff. So I emailed him and he was happy to do it. Then the last one that I just put out [For Leolanda], that was just a picture on my phone. I found it on my phone andI was like, oh, that's kind of pretty. I emailed it to Lawrence [at Room 40] and he thought it was great. It kind of fits the album really well, because it looks like it's quite abstract, but kind of implies a landscape too, and I really love those kinds of things. It's kind of an accident that happened.

I thought it was computer generated or something, like a gradient.
Yeah. I've actually had people ask me who did the artwork. They think it was commissioned. But I still really don't know how it got on there.

That's really cool. Apart from those happy accidents, how important is the visual side for you?
I feel like it's pretty important. When you're buying a CD, it's about the booklet and having that package, and I feel like you want the artwork to kind of represent the music in a way. It doesn't have to be too literal, or thinking about it too much, but there has to be some kind of connection to the music and I think it has to resemble a similar aesthetic.

Pictured: Maria Moles photographed by Trudi Treble

Are you involved in the visual process for the other groups your in, like Doroth and Jaala?
Not as much, actually. Doroth is a duo, and the bass player, Loretta, she's actually a really amazing artist so she just does all that stuff. It's the same with Jaala. Cosi, the singer/songwriter, she's an amazing visual artist, so she just does it all herself. Which I really admire. People like that, they just seem to have creativity in all these different ways.

In those bands, do you think that changes the sound of your solo work at all? Like does that kind of scratch an itch doing indie-pop? And then you can focus on more ambient stuff?
Yeah, I feel like the music that I mostly care about is playing improvised music. That's where I feel I'm satisfying my creative practice and it's a big part of the reason why I do it. But I guess I look at it as like putting on different hats and they're all just kind of different ways of making music and different kinds of fun really. I'd say they're like different versions of myself. Doroth did start off quite improvised, and it still has elements of improv. But then it is also quite song based now and, like I was saying earlier, I do love that, just playing grooves is super fun. That's how I started playing drums and that's why I was drawn to playing the drums, because of rhythm and grooves.

For your solo work, how does the recording process work? Is that improvised when you're

in the studio?
It's different each time. So, the release with Nice Music was fairly improvised. That came together because I was developing ideas for a solo performance. There was definitely a form to improvise around, but there's some structure so I'm not just, you know, playing aimlessly. Because that can happen too. I find it can feel a bit lost if you're just in the studio while playing without structure there. But then I'm doing a piece at the moment and it started just as me improvising on the kit, just seeing what would happen, and then it morphed into something else and became a whole different thing entirely because I added synth. That improvised section is still in there but it's towards the end of the piece, spliced together. So, it's kind of a bit of both in a way, and it depends on what instruments I have, but I like to keep it improvised.

How in control of the sounds are you? Are the effects done in post-production, or is it all pretty live?
Definitely post production. But I'd love to try and get better at using electronics live. That's something I'd really like to do.

Like using a looping pedals or effect pedals?
Yeah, I've got a loop pedal that I haven't used live yet, but that's something that I've been using in the studio. I've got an Electro Harmonix Pitch Shifter too and I use Ableton as well. So just very basic stuff. But I'd love to get a few more things and feel like I have the tools to be able to create the same effects when playing live.

You mentioned that you've got something you're recording at the moment. Is that your next release? Or have you got other things planned for 2023?
That will be the next release. I've almost finished it, I think. I've just got to add a few more things and do the mixing for it. I'm sure in 2023 I'll do some recording as well, but I'm not sure what that will be yet. •

Keep up to date with Maria Moles and her music at her official website and on Bandcamp:
mariamoles.com
mariamoles.bandcamp.com

jberr

Pictured: Jack Berryman in the studio. Photos provided

Jack Berryman began releasing music online under the name jberr in 2021. Each of his releases so far are made up from synths, drum machines, and effects from his studio outside of Melbourne, Australia.

After hearing his latest four track collection *Garden Variety Sounds*, released in October 2022, I contacted Jack to hear a bit more about his work and hear what else he's been listening to.

How did you get started producing music? Is it something you've been doing for a while now?
I've been doing it kind of forever. I did music through school and played in orchestras and the classical music kind of childhood thing, then I went to the VCA for a year or so after high school, but just completely got over the classical music route. But in school I got hooked into the early music making stuff that was available on the home computer and I spent years just mucking around with it as a little side thing, and then ended up working in sound, in post-production, for a studio in Melbourne. It was a big post-production house for film and TV, but I ended up working in the sound department on commercials there for about five or six years. Which was kind of weird, you know, recording voiceovers and mixing sound in ads for car commercials and beer commercials and things like that, something that I hadn't necessarily studied for.

But yeah, I always just wanted to make tunes really and I was kind of keen to get into more experimental sound design as well because I've always had interest in musique concrète and field recording. So, I've been doing it for 20 years or something, but I've never really put stuff out as an artist so much as I have in the last three or four years. Since lockdowns basically. I just thought, what am I doing with all of this stuff? So now I'm just getting it out there and seeing if people will listen to it.

I had a university lecturer who was a musician but also made music for advertisements, and they said after a while they couldn't make any songs that were longer than 30 seconds.
Oh, it's so true. It just wrecks your attention span. It's all about making the next thing happen and it's just the antithesis to making a long song basically. That's something that I've been trying to get better at, but I am inclined to wrap things up after two and a half or three minutes, because I feel like that's enough.

I was curious about that. Because you've got three releases on Bandcamp, and I don't know if you would classify them as albums or EPs, or there's one that's two tracks, so I guess that's a single. Do you still think in those terms when you're working on a release, and does it have to have a certain number of tracks and be a certain length?
I mean, I would love to get an album together. But I also feel like I would just never get anything out there if I was waiting for the 12 perfect songs. I've got millions of ideas and songs on my hard drive but not that many of them that I ended up being happy with after repeat listens. So I think these small releases probably are a way of getting stuff out there finally after procrastinating with doing something with them for so long. I also just get overwhelmed by the amount of music that is out there now so I feel like with the smaller releases, I'm going to try and keep it kind of constant. As a constant stream of things moving out there in the hopes that I can get more ears on them.

There's an artist I follow who just released one song every couple of weeks with very similar artwork, so it seems like it's a collection of related work. But on Bandcamp they're all singles. Things like that have made me really curious about the idea of the album in the last few years, especially because there is a pressure to get stuff out and still be seen or heard.
Yeah, absolutely. I've heard a few people doing that and I kind of like that because I love the album format. It seems so intentional, and so thematic, and that's kind of the way I like to work. And Bandcamp is a nice environment to make things consistent, even if it is across a number of releases. For me, I do try and keep things thematically kind of similar and I suppose the jberr thing is a bit of a project in itself.

Pictured L-R: Divisions (2021), Endless street appeal / Utlimate privacy (2022), Garden Variety Sounds (2022)

Have you got another username you releasing other music out there that is separate from jberr?
I haven't for years. I did one called Plonk and I did all kinds of stuff, but I never really had a consistent sound. Like I was into hip hop for years and then drum and bass, and I think the jberr thing is just me trying to come up with a consistent sound, and a finished thing. So, it's probably the only one that I'm comfortable putting out there these days.

And you're just on Bandcamp?
I just use Bandcamp for the minute, but I have got some ideas about starting an Instagram account under the same name and setting shorter pieces for shorter attention spans to videos. That's a project where I want to work on soundscaping found footage, or taken footage, as well as interspersing that with kind of cross references to the Bandcamp releases as well. That's in development. But I haven't got it on Spotify or tried to get it on all the platforms. I've mainly just been releasing it and emailing people that are on NTS and hoping that someone will play it.

You've got three releases out now, and you said you were hoping to do regular ones, does that mean there's another one on the way soon?
Yeah, probably. I think after New Year's. I'll have the guy that mastered the last one do it again, because he did a really nice job of making it sound good. So that process takes a bit of time. But yeah, probably sometime in the early New Year, get another three or four tracks out and then try and do a couple in the year, plus get this kind of more visual presence happening at the same time, and I think just try and get a bit of momentum and keep hassling people to play it. That's the general idea. Because I put a lot of hours into it so getting some more listens would be good.

Would you do a physical release at all?
I would love to, but I find it difficult to justify the expense at the minute just because vinyl is so expensive. I did an earlier release that's not on Bandcamp any more, than I took down, which was a cassette release.

Was that cassette of the ones on Bandcamp now or different?
No, it was one I put up that was basically four rough sketches over lockdown. But I took it down because thematically it just doesn't really stack up with what I'm going for with the project anymore. But it was a good thing to do during lockdown, just to kind of see something through

from start to finish, and it really has precipitated all of this work that's happened since. It was a good process.

How do you see the project evolving? Your most recent release has, not vocals, but it's got voices in it. Is that something you've wanting to include, to experiment with different instruments, whether it's samples or voices or more gear?
I think getting organic sounds into it will always be important, and I really like the synth and the machines, so I don't want to make it just like a completely organic thing. I wouldn't want to get the cello out, although I've got a piano in here now so I might try and integrate that a little bit.

Oh, cellos sound amazing. Have you ever put one through your effects?
I did a long time ago. I haven't got the cello here at the moment and I haven't played it in years. I was playing cellos in orchestras and kind of did that thing where I put it away and was like, I don't want to see that ever again. But tonally it could fit pretty well with the stuff that I'm making now, and I think it would sound great on the tape machine too.

You mentioned you listen to NTS, but are there any local musicians you're enjoying right now or any labels?
There's the Efficient Space label, which I really like, but it's completely not like the music I make. It's mainly reissues. But I really liked that kind of random kind of library music approach to things and what they're doing aesthetically and so forth. But I find it really hard to stay on top of current stuff. But I like Butter Sessions, they're a really good local kind of techno label, a bit more club oriented music. Then there's a band called Big Yawn that are pretty cool. They're a live band with lots of electronics sort of stuff going on. But there's so much good music out there. •

Keep up to date with jberr and at his Bandcamp and on Instagram:
jberr.bandcamp.com
instagram.com/jberr_og

Hania Rani

Born 1990 in Gdańsk, Poland, pianist Hania Rani now divides her time between Warsaw and Berlin. Since the release of her debut solo album *Esja* on Gondwana Records in 2019, she has been touring the world and will be in Australia April-May 2023, before returning to Europe.

Aged seven, Hania Rani's mother enrolled her in piano lessons and as she became better, and her interest grew, she decided at the age of ten she wanted to become a professional pianist. At 14, while studying at Feliks Nowowiejski Music School in Gdańsk she met cellist Dobrawa Czocher. They formed a trio with a friend, Kornelia Grądzka, and focused on classical music by composers like Debussy and Brahms, until they were invited to arrange new music for a festival dedicated to Polish rock musician Grzegorz Ciechowski.

Pictured: Hania Rani with her album Home

Taking on the commission as a duo, Hania Rani and Dobrawa Czocher began to work in a more contemporary style. This work became their album *Biała Flaga*, released in 2015 on the Polish label My Music, and later reissued by the German label Deutsche Grammophon.

Czocher said of their work together, "I simply love Hania's ideas and the value that she brings to my own musical proposals. She composes much longer than I so her experience inspires me a lot. She is also the kind of person who is not afraid to try out new things and that gives myself courage to be fearless too."

In April 2019 Hania Rani released *Esja*, an album of solo piano pieces recorded in her apartment in Warsaw and a friends studio in Reykjavik, Iceland. Rani said of the album:

"The compositions were born out of a fascination with my principal instrument – the piano – which, on the album, takes form of an upright from my flat. In my own subjective way, I try to reinterpret the capabilities of its sound and harmonies, observing the way in which it resonates within a compact room space and translating, into the language of keys and hammers, the melodies I overheard on the road – most significantly, during my travels to Iceland and the Bieszczady Mountains in south-eastern Poland."

One song left off the album, *Warszawa*, was featured on the compilation *Piano Layers*, released by 7K! in August 2019. The song was created in Berlin in 2015 and revisited in Reykjavik, as she explained:

"[In Reykjavik] I expanded it by an additional layer. Together with the sound engineer Bergur Porisson, we entitled the resulting piece *Varsja* - the Icelandic version of the name Warsaw. The pieces may be treated as separate compositions, but they can also be performed by two instruments simultaneously, forming a new musical entity."

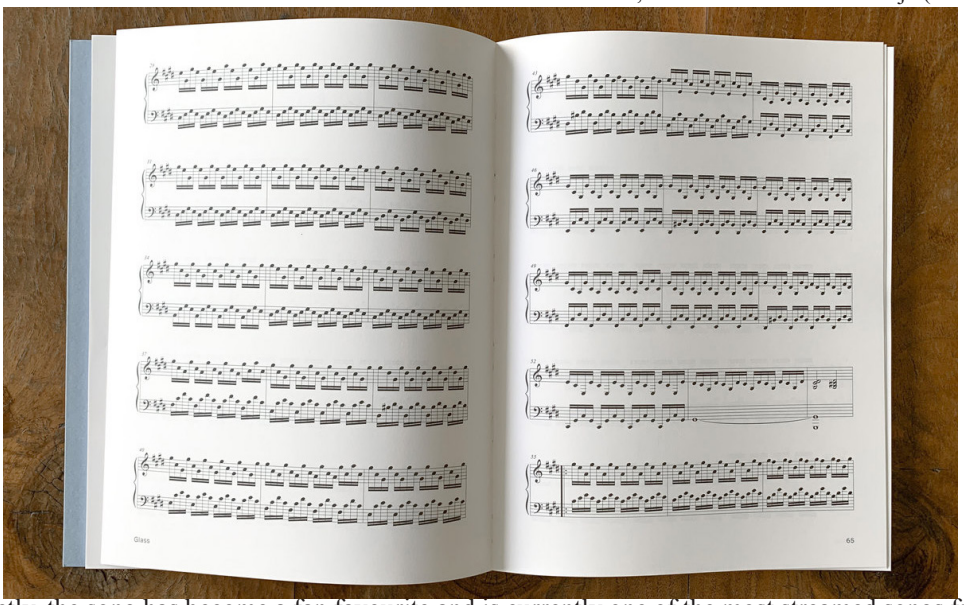
A book transcribing the album included both *Warszawa* and *Varsja*, along with other as-yet unreleased compositions by Rani.

While her debut album received international praise, and many award nods, Rani said she hadn't planned on releasing it as an album, as she instead wanted to make her name as a composer, having already written for strings, piano, and voice. But her time in Reykjavik gave made her change her mind.

"I would like to be considered first of all as a composer of music - so not being limited to any instrument or voice or whatever. The solo album came when I went to Reykjavik, where I wrote some new songs instantly while in the studio, so they were almost improvised compositions. It was then that I decided to release an unadorned solo piano album - telling a lot about my musical roots, which are definitely in this instrument. But it's also just a small prelude of all the music that I want to share in the future," she said.

Of the ten songs included on *Esja*, one of the standouts is *Glass*. Although it reminiscent of the work of Philip Glass, with its title alone seemingly nodding towards those roots, Rani's label claimed it was "named for its fragility, but also for its many colours, like glass caught in the light." Elsewhere Hanai Rani has noted her Philip Glass influence, but regardless of what its title refers to

Pictured: Glass, transcribed in the book Esja (2019)



exactly, the song has become a fan favourite and is currently one of the most streamed songs from *Esja*, only behind *Eden,* the album's opener.

The reception to her debut gave her confidence to go further and express new ideas which were then heard on *Home*, Hania Rani's second album, released in 2020. It featured significant growth from her debut as it introduced synthesisers, layering of sounds, samples such as birds singing, and also her voice.

Album opener *Leaving* introduces the listener to the new sound Rani had been developing, as the song becomes a hypnotic layer of voices asking "are you leaving?" It's hauntingly beautiful and is only the first song. The album also features *Letter to Glass*, a short return to the previous albums *Glass*, created after Rani noticed how much that song was loved by her audiences.

Home also featured Rani joined by other performers, with bassist Ziemowit Klimek and drummer Wojtek Warmijak, from Polish jazz trio Immortal Onion, on select songs. But even with a band, studio layering, and voices, *Home* is still an album that can feel incredibly intimate. On *Buka*, the album's second song, we can hear clicks from Rani's piano peddles making the listener feel as though they are right next to her. As the song builds though, these clicks become their own instrument as they are looped and layered to create a percussive element.

Of her new songs and collaborators, Rani said, "I try to explore new genres and discover new artists, I don't want to be stuck in things that I know, I want to learn about things that are still new to me.. I try to keep my eyes and ears wide open."

The accompanying book for *Home* included transcriptions of the album songs along with others composed for film and theatre by Rani between her two albums, and some unreleased music too. 2021 saw the release of *Music for Film and Theatre*, an album featuring recordings from her projects in film and theatre works.

Since releasing her debut, Hania Rani has also found time to compose and collaborate on other projects, including 2018's *Mi* album by Tęskno. The album was arranged by Rani and features her on piano, synthesiser, and vocals. It is perhaps the most obscure release from her growing discography, which also includes a remix EP with Portico Quartet released in 2021, and a CD/book project featuring music set to poems by Krystyna Miłobędzka released in 2022.

2021 also saw the release of *Inner Symphonies*, Rani's latest album with Dobrawa Czocher. The album was developed during the COVID-19 lockdowns, as Czocher recalled, "The world seemed to be falling apart when we began work on the album, but we had hope for a better future."

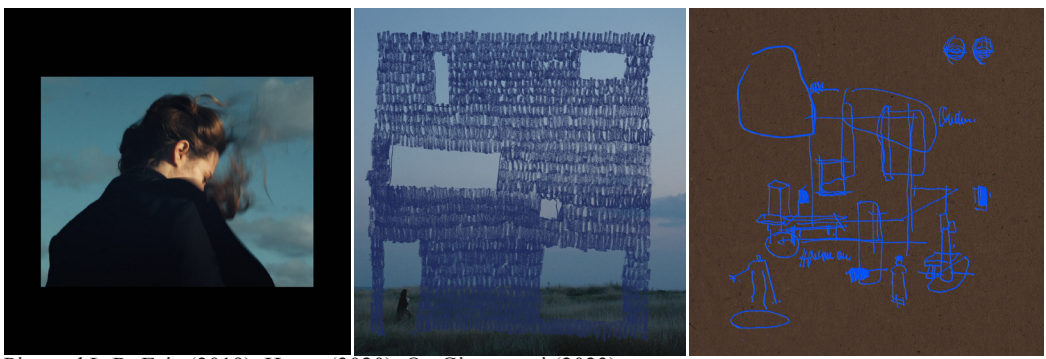
Originating through video calls, the duo were eventually able to meet in person and developed their ideas further, with the album featuring other musicians to add symphonic sounds to *Inner Symphonies*. The album saw a different approach from Rani's solo work so far, and served as inspiration for other work.

"I found it extremely interesting to work on processing the cello sound – especially in the *Whale's Song* – where I reworked the cello samples in the most crazy possible way, so that it sometimes doesn't sound anymore like cello, but rather like some brass instruments or a real whale. I am very happy about the final result of the full album – I learnt a lot during the process and it helped me a lot with my other projects, especially for film and theatre," Rani said.

At the time of writing, Hania Rani is preparing her next solo album. *On Giacometti* is an album inspired by the Swiss artist Alberto Giacometti and will be released digitally February 17. The album originated as a score for Susanna Fanzun's upcoming documentary on Giacometti, and is more akin to Rani's debut as it sees her return her focus to the piano as a solo instrument.

Several of Rani's live performances are available to watch on YouTube, and have also included new songs, perhaps giving some hint as to what to expect from her in the future. A the three-part tribute to Polish pianist Krzysztof Komeda, titled *Komeda*, is one highlight that has yet to be receive a studio release.

Though she has released so much music in seemingly no time at all, each performance and each new song or album build further excitement for what may come next, and Hania Rani shows no signs of slowing down. •



Pictured L-R: Esja (2019), Home (2020), On Giacometti (2023)

FREE TIBET

For many people who grew up in the 90s and 2000s, the Tibetan Freedom Concerts were a moment when the whole world seemed to know something terrible was happening, as information of how Tibetan people were being oppressed by China became known. The first Tibetan Freedom Concert was held in 1996, and Tibet and their spiritual leader the Dali Lama become topics widely known thanks to greater media coverage.

Now, perhaps understandably, focus has shifted to other injustices around the world. Ukraine, Xinjiang, or Afghanistan, and their people, have all been in the news these past years.

2021 was the 25th anniversary of the first Tibetan Freedom Concert, and while each of the concerts inspired many to take up the cause, for others a free Tibet was already a major concern, and remains a fight they want to see to the end.

Tibet is a country bordering Nepal, India, Myanmar, Bhutan, and China, with Mount Everest and the Himalayas sitting along parts of their border. Although Tibet has suffered conquest from other nations across its history, in 1913 the 13th Dali Lama Thubten Gyatso declared they were an independent state. Later, the People's Republic of China, under Mao Zedong, entered Tibet in 1950 and an agreement was signed to bring Tibet under Chinese rule. Tenzin Gyatso, the 14th Dali Lama, who remains the spiritual leader of Tibet, has said this agreement was signed under duress and is invalid.

Many reports of unrest in Tibet were reported by English and American newspapers during the 1950s, with support for a free Tibet gaining in both countries. Then in 1959 an uprising in the city of Lhasa led to thousands of Tibetan deaths, China taking full control of the city, and the Dali Lama escaping to India where he has remained with members of the Tibetan government-in-exile.

Tibetans and their fight for freedom have been in the news ever since and international organisations have been founded to campaign for Tibetan independence. In the UK, the Tibet Society was founded in 1959 by people who had met the Dali Lama, and during the 1980s several more organisations were founded after the Dali Lama spoke of the need to ensure the survival of Tibetan culture. Two of those were Tibet Support Group UK (renamed Free Tibet in 1996), and Tibet House US, founded by Robert Thurman, actor Richard Gere, and pianist Philip Glass.

The Dali Lama also spread the word, releasing books on his life, Tibet, yoga, and enlightenment. In 1992, he visited Sydney, Australia and predicted Tibet would be free from Chinese occupation within ten years. Tibetan's in exile were equally hopeful. Jhampa Chosang, who left Tibet during the 1959 invasion when he was seven, found his home in Surrey, England. He told the *Surrey Mirror* in 1996, "I will never go to Tibet until it's free…Eventually the world will support our cause. We put great hope in that."

In Spring 1993, while recording their fourth album *Ill Communication*, the Beastie Boys took a week off so bandmember Adam Yauch could visit a five-day teaching led by the Dali Lama. Afterwards, he was inspired to write *Bodhisattva Vow*, a song based on one of the readings he was prescribed, and it was included on the album. The song, along with another called *Shambala*, sampled Tibetan chants and Yauch wanted to give back and redirect the royalties to relevant charities. To do this he set up the non-profit Milarepa Fund with Erin Potts, a friend he made in 1992 when they were both visiting Nepal and had met some Tibetan people.

"Some of the royalties from *Alright Hear This* go to [Milarepa] also. We were trying to figure out what to do with the royalties since we had sampled the monks and we had also sampled the didgeridoo…and we felt like those sounds came from the cultures more than individuals, so we wanted to do stuff to give back to those cultures," Yauch said in 1998.

Royalties from the songs were donated to Tibet House, the Office of Tibet, and Aboriginal Children's Service, and while the Beastie Boys played 1994's Lollapalooza tour, Erin Potts gave out pamphlets about Tibetan independence at an information booth.

To spread their message to a wider audience, in 1996 they launched the first Tibetan Freedom Concert. Held in San Francisco on 15-16 June, 100,000 people attended and $800,000 was raised

Pictured: A newspaper advertisement for 1996's Tibetan Freedom Concert

for charities. The lineup featured the Beastie Boys, The Smashing Pumpkins, A Tribe Called Quest, John Lee Hooker, Rage Against the Machine, Sonic Youth, Björk, De La Soul, Yoko Ono, and many more. Speakers like Robert Thurman gave context to why they were there, but when *MTV* reviewed the concert, they wrote the crowd seemed bored and agitated during the extended speeches, and attendance for the second day dropped significantly.

"It was embarrassingly obvious, though, that many simply did not care about the cause and wanted to see the bands, as the crowd got restless when speakers were on stage," Jazzbo aka Joseph Patel wrote at the time.

Neither Erin Potts nor Adam Yauch felt discouraged though, as they later explained during a live chat when asked about perceived apathy towards their cause.

"I think that even for the people who just came there to hear the music although they [may] not have gathered very much, they are at the show. It may have been the door for them to learn more later," Yauch said.

After the concert the Milarepa Fund took a bus around American universities for their Tibetan Freedom Tour, to spread the word about Tibet, non-violence, and human rights, while supplying free BBQ and tofu dogs.

It wasn't just Milarepa and the Beastie Boys who were promoting Tibet either. In London, Heaven nightclub streamed the Dali Lama speaking onto a large screen via the internet. *The Evening Standard* noted the club was owned by Virgin and sold "Free Tibet" coffee mugs inside, describing

the scene as “a typical tale of 1990s youth culture…bought and sold by corporations”. This being 1996, the internet connection had some issues and for the first hour no audio of the Dali Lama’s speech could be heard. But people still enjoyed themselves.

Later in the year, The End club hosted Shiwa, a fundraising event for Free Tibet. This was repeated in May 1997 with DJs such as Danny Rampling, Paul Oakenfold, Mr C, Mixmaster Morris, James Lavelle, Tsuyoshi, and Goldie all donating their fee to the cause.

The Tibetan Freedom Concert was also repeated in 1997. This time it was hosted in New York, with a similar lineup to 1996, alongside newcomers Lee Perry, U2, Radiohead, Blur, and more. The first years concert was also compiled onto a CD album, released later that year, which helped get the message out beyond the concert itself, as Adam Yauch explained in 1998.

“It seemed that the best way to have change come about, and to raise awareness of Tibet, for me, was through music. Buy the Concert CD from Tower…People can write letters to their local congressman, write to their Senator, or write to the President. We have this enhanced CD of the concert with letters that people can just fill out and basically you hit a button and it’ll e-mail out the letters.”

The Milarepa Fund had set up a website in 1996 to send faxes to the White House, calling on them to support Tibet. Later in 1997, visitors to their website could email then President Bill Clinton or order postcards to sign and send as part of a petition calling on him to “take a strong stance on the issue of Tibet” and “insist on negotiations between the Chinese government and the Dalai Lama of Tibet.”

Interest in Tibet grew across American universities too. Prior to the first concert in 1996 there were only 80 chapters of Students for Free Tibet and by 1998, this had grown to over 350 as Erin Potts and Adam Yauch asked people to start their own if there wasn’t already a chapter on their campus.

Pictured below: Tibetan Freedom Concert, Washingston DC (1998) Photo by Mr.TinMD on Flickr
Pictured over: Adam Yauch and the Dalai Lama Photo by Sue Kwon

Although such campaigns helped build awareness of Tibet, the US has never recognised Tibet as independent of China and currently, no country recognises Tibet as independent. Since the 1980s, the Dali Lama has promoted the "Middle Way" which would allow Tibet to remain part of China, but give Tibetans autonomy to allow them to preserve their culture, religion, and identity.

The Dali Lama says he doesn't seek Tibetan Independence, but not everyone agrees with him, and many inside Tibet, its exiled citizens, and the international organisations like the UK's Free Tibet, continue to petition governments to stand up to China and recognise Tibet as being occupied by an oppressor. John Jones from Free Tibet clarified the many differing views, noting China has so far been unwilling to negotiate with the Dali Lama.

"Whether Tibet should be independent or an autonomous province is a debate among the Tibetan diaspora, and one that Free Tibet does not attempt to arbitrate. We simply believe that Tibetans need to be given the freedom to determine the future of their homeland," Jones said.

Back in the 1990s, the dream of a free Tibet seemed very real. Following 1997's Tibetan Freedom Concert in New York, the concert was brought to Washington in 1988, before going international in 1999 with concerts held in the span of 24 hours in Australia, Japan, Netherlands, the US.

Selections from the 1999 concert were uploaded online, with interviews and one song from each artist posted after their performances. Previously, the concerts had been streamed online in their entirety, sometimes with behind the scenes content, and in in 1998 some 300,000 visitors watched the concert, with an average of 2,000 watching at one time.

After taking 2000 off, a planned London concert to be held 15 September 2001 was cancelled just one month before due to scheduling complications. Then, following the terrorist attacks on the World Trade Center in New York City, the Milarepa Fund organised two concerts in New York that October billed as New Yorkers Against Violence and featuring a similar mix of bands to the previous Tibetan Freedom Concerts. This time there was an even greater focus on spreading a message of non-violence, and money was raised for New Yorkers. The Milarepa Fund wrote at the time:

"Many of you who are familiar with our organization know that our main focus is on Tibet. We are drawn to Tibet because we value the Tibetan people's commitment to nonviolence in their struggle to regain their freedom. In the face of terrible odds, they are able to uphold the basic tenets on which their society is based. And we believe that theirs is a model from which we can and now must learn.

We find ourselves in our own country struggling to regain control of our lives amid feelings of loss, sorrow, fear, and anguish. These emotions can easily give way to hatred, and vengeance. What we learn from Tibet is that we must never let ourselves sacrifice our humanity.

In this world we cannot control events, we control only how we react to them. Let us show strength, intelligence, and dignity."

Two smaller Tibetan Freedom Concerts were held in Japan and Taiwan in 2003, and another in Taiwan in 2004, but following these, the Milarepa Fund seemed to wind down. Their website

Pictured: Bjork at 1996 Tibetan Freedom Concert. Photo by Kevin Mazur

posted updates on Tibet, the Dali Lama, and related topics for a few years before it went offline in 2005.

Although the Milarepa Fund and Tibetan Freedom Concerts were gone, people were left with a greater awareness of Tibet. In 1997, Hollywood released two films, *Kundun* and *Seven Years in Tibet*, about Tibet and the Dali Lama. That same year saw the release of the *Tibetan Freedom Concert* CD, and a film of the concert was also later released on VHS. There was a hope at the time that these projects and products helped make the message more accessible, and John Jones from Free Tibet agreed the 1990s saw a massive growth in people's knowledge of Tibet thanks to the concerts, CDs, and films.

"They elevated Tibet's profile and brought it to a new audience. You could see cultural references to Tibet on TV programmes like *The Simpsons* and the slogan "Free Tibet" was widely known. It was a real cultural moment and had a lasting effect on those who grew up in the 1990s and who remain in the Tibet movement to this day," he said.

So why, if there are so many people still focused on Tibet, does it seem like we hear about it less? One of the reasons could be that the media landscape and how its curated has evolved, but there's also the fact little has changed for Tibet, as it has remained part of China since 1959, with China unopposed.

"The political realities also play their part," John Jones said. "We are currently bombarded with news of crises around the world that quite rightly deserve international attention, whether it is civil wars like Syria, Ukraine and Yemen or global dangers like climate change and COVID-19. The harsh reality is that Tibet has to compete for attention with these crises, and one thing Tibet lacks is coverage; China has closed it off from the world, so what was possible in 1987 in terms of getting

photos and video from Tibet is now incredibly difficult and risky. It is striking that Tibetans do still protest though, despite the risks, and those who we are able to reach and speak to about Tibet do become engaged when they hear the scale of the repression."

It can be difficult to feel we as individuals can make a difference in the world, but even small changes in your life can help. Whether you want to make a difference in Tibet or more locally, it comes down to having an awareness over your actions, as Adam Yauch explained in 1996 when asked how to make a difference.

"Everybody can and everybody does, whether they are aware of it or not. We are constantly affecting a situation with all of our actions, some more subtle than others, especially going shopping or talking about this stuff or goofin' on it, gettin' Beavis and Butthead with it… Everything we do is constantly affecting the situation. That's the main thing, getting people to be more aware...It is easy just looking to see if it says "Made in China" on it." •

For anyone interested in learning more about Tibet and what they can do to help, check out the website freetibet.org who were interviewed for this article. Free Tibet also recommend the following resources:

•International Tibet Network - a global coalition of Tibet-related organisations: tibetnetwork.org
•High Peaks Pure Earth - A library of Tibetan culture, new literature about Tibet and by Tibetans, translations and analysis: highpeakspureearth.com
•Eat the Buddha by Baraba Demick, which describes the history of the Tibetan region of Ngaba and provides an overview of the situation in all of Tibet.

Outro.....

Is this the end? Possibly. This is the final print issue of The Shadow Knows for now. I've always wanted to make a magazine so this was fun to do, but the reality is I enjoy research and writing a whole lot more than marketing and selling stock.

The response to all of the articles has been great, and I'll keep publishing online, with several new articles planned on various things. I know reading stuff online isn't as enjoyable as print (especially for long articles) but I hope you'll keep reading.

I'm also planning some books, expanding articles from previous issues, and I hope to reveal more about those by the end of 2023.

I'd like to thank everyone who has supported this zine. Each issue has allowed me to talk to incredible people and it's been amazing how open people have been to chat to some guy in Australia who likes writing about music. I'm still blown away I got to speak to David Toop and Anika in issue one!!!

I'd also like to give a special shout out to Dave aka @thedjshadowcollection on Instagram. Dave has run several giveaways of each issue, sent me photos of his collection to use, and is just a lovely person all around. Thank you! Likewise, everyone who shared, liked, and commented on posts on The Shadow Knows Instagram, and of course everyone who shared the articles online too. It's been very encouraging.

I wish The Shadow Knows was my full time job, but unfortunately not. Maybe it'll relaunch in 2025 with 100 full glossy pages and 80% advertisements? I doubt it, but who knows?

That's all for now,
James Gaunt
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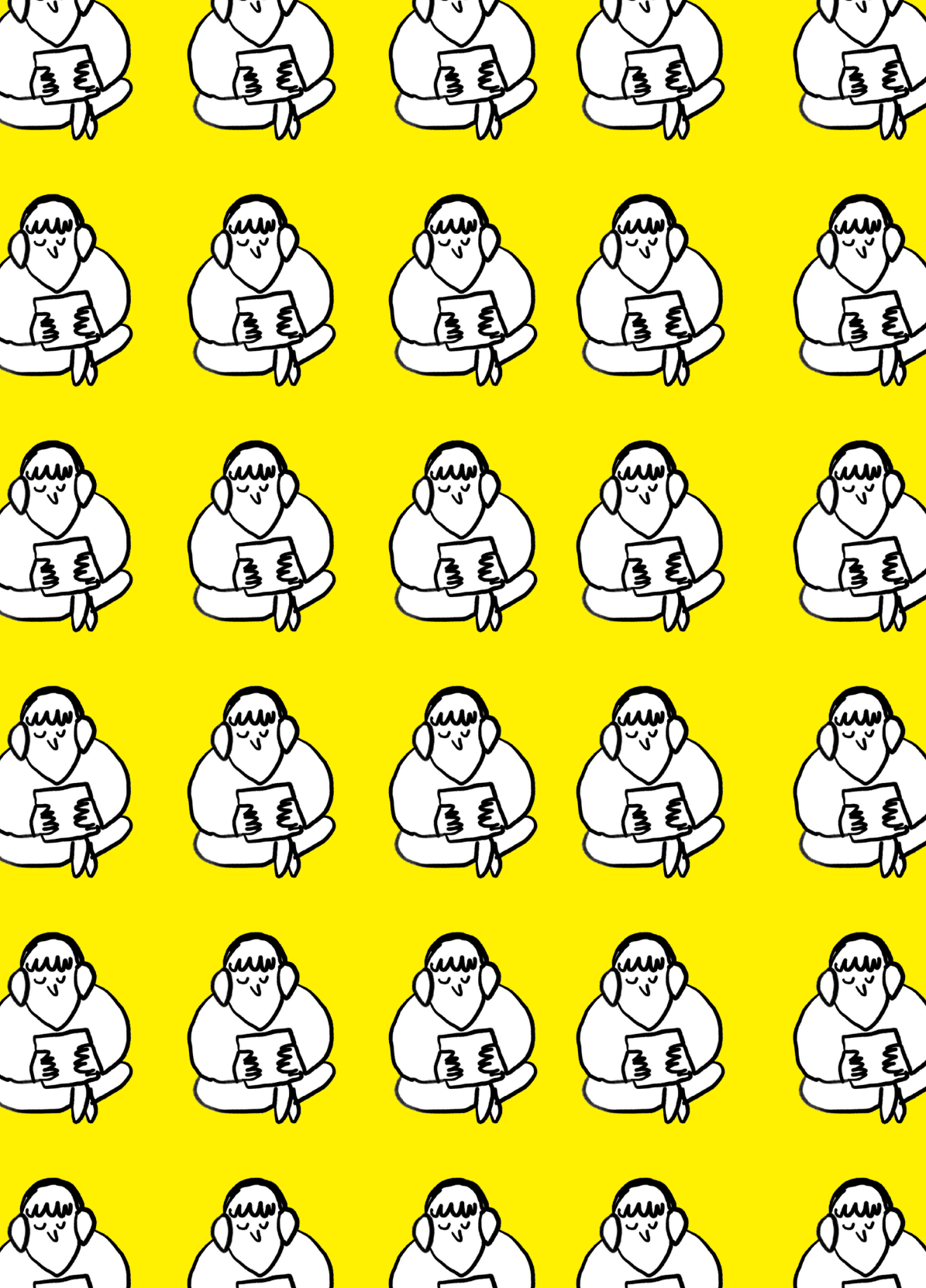
The Shadow Knows was produced in Melbourne, Australia, on the traditional lands of the Wurundjeri people.

We would like to pay respect to those elders past and present whose lands we meet on, and acknowledge them as the Traditional Owners of this land.